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E. K. Waterhouse

A

DESCRIPTION

O F

HOUGHTON-HALL.*

THE common approach to the house is by the fourth-end door, over which is engraved this inscription,

ROBERTUS WALPOLE

HAS ÆDES

ANNO S. MDCCXXII.

INCHOAVIT,

ANNO MDCCXXXV.

PERFECIT.

On the Right-Hand you enter a small Breakfast-Room.

Over the chimney is a very good picture of hounds, by Wootton.

* Sir Robert Walpole used to say that he had taken the idea of the towers from Osterly-park, near Brentford.

A concert

A concert of birds, by Mario di Fiori; a very uncommon picture, for he seldom painted any thing but flowers; it belonged to Gibbons the carver, and is four feet seven inches high, by seven feet nine and a quarter wide.

The prodigal son returning to his father; a very dark picture by Pordenone, the architecture and landscape very good. It is five feet five inches high, by eight feet eleven and half wide. This picture belonged to George Villiers, the great duke of Buckingham.

A horse's head, a fine sketch, by Vandyck.

A greyhound's head, by old Wyck, who was Wootton's master.

Sir Edward Walpole, grandfather of sir Robert Walpole. He was created knight of the Bath at the coronation of king Charles the second, and made a great figure in parliament. Once on a very warm dispute in the house, he proposed an expedient, to which both parties immediately concurred: Waller the poet moved that he might be sent to the Tower, for not having composed the heats sooner, when he had it in his power. He married Susan, daughter of sir Robert Crane, on whose death he wrote these verses in his bible, which is now in the church here:

“ She lives, reigns, triumphs in a state of bliss:
My life no life, a daily dying is.
If saints for pilgrims here concern'd can be,
I'm confident she now remembers me.
My love for her not lessened by her death,
I'm sure will last unto my latest breath.

Thus turned into Latin by doctor * Bland, dean of Durham:

“ Vivit adhuc, regnat, cœlesti in sede triumphat:
At vita, heu! mors est quotidiana mihi.
Tangere si qua potest miserorum cura beatos,
Sat scio non curas negligit illa meas.

* He also drew up the Latin inscription engraved on the foundation-stone.

Occidit

Occidit illa mihi, sed amor non occidit unà;
Nec nisi cum pereat vita, peribit amor."

He is buried at Houghton church, with this plain epitaph: "Here lies sir Edward Walpole: Cætera si quæras, narrabit fama superstes."

Robert Walpole, son of sir Edward, and father of sir Robert Walpole: he was member for Castle-Rising, from the first of William and Mary till his death in 1700. His wife was Mary, only daughter of sir Jeffery Burwell, by whom he had nineteen children.

Horatio lord Townshend, father of Charles lord viscount Townshend.

Mr. Harold, gardener to sir Robert Walpole, a head, by Ellis.

The Supping Parlour.

The battle of Constantine and Maxentius, a copy, by Julio Romano, of the famous picture in the Vatican, which he executed after a design of Raphael. It is four feet eight inches and half high, by nine feet seven and a quarter wide*. The story is thus told by Zosimus, hist. lib. 2. "Tantis cum ambo copiis instructi essent, Maxentius pontem supra Tiburim flumen faciebat, non connexum prorsus à ripa, qua urbem spectat, ad alteram usque ripam; sed duas in partes ita divisum, ut in medio flumine ea, quæ partem utramque pontis explebant, inter se quodam modo concurrentem fibulis ferreis, quo revellebantur, quoties pontem quis junctum nollet, simul imperabat fabris, quamprimum viderent exercitum Constantini juncturæ pontis insistere, fibulas revellerent ac pontem solverent, ut quotquot huic insisterent, in fluvium dilaberentur. Ac Maxentius quidem hæc struebat. Constantinus autem cum exercitu Romam usque progressus, ante urbem castra metabatur in campo, qui & late patet & equitatu est opportunus. Maxentius intra muros inclusus, Diis victimas offerebat, & extispices de belli eventu consulebat, ipsis quoque Sibyllinis oraculis pervestigatis. Quumq; reperis-

* There was one of these (probably this very second. See his catalogue published by Bathoe, picture) in the collection of king James the p. 22, No. 248.

set oraculum, quo significaretur in fatis esse, ut qui ad perniciem P. R. spectantia designaret, miserabili morte periret: de semetipso id accipiebat, quasi qui Romam adortos eamque capere cogitantes, propulsaret. Eventus autem comprobavit id, quod verum erat. Nam cum Maxentius copias ex urbe produxisset, jamque pontem, quem ipse junxerat, transisset; infinita quædam multitudo noctuarum devolans, muros complebat. Quo conspecto, suis Constantinus, ut aciem struerent imperabat. Quum exercitus utrimque cornibus adversis starent, equitatum Constantinus immisit. Is equitatum hostilem adortus, fudit. Peditibus quoque signo sublato, rite compositæque in hostem illi tendebant. Acri conferto prælio, Romani quidem ipsi & Itali focii segniores ad obeunda pericula se præbebant, quod acerba tyrannide se liberari optarent. Reliquorum vero militum innumerabilis quædam multitudo cecidit, tum ab equitibus proculcata, tum à peditibus interempta. Enimvero quum diù resistebat Equitatus, aliqua Maxentio spes esse reliqua videbatur: sed equitibus jam succumbentibus, fuga cum reliquis abrepta, per pontem fluminis ad urbem contendebat. Tignis autem minime sustentibus eam vim oneris, adeoque ruptis, cum cætera multitudine Maxentius etiam fluminis impetu abripiebatur."

Over the chimney, Horace Walpole, brother of sir Robert Walpole. He was ambassador in France and Holland, cofferer of the household, and lastly one of the tellers of the exchequer; and created a baron a little before his death. Three quarters length, by Richardson.

Sir Robert Walpole, when secretary at war to queen Anne. Three quarters, by Jervase.

Catherine lady Walpole, his first wife; ditto.

Sir Charles Turner, one of the lords of the treasury. He married to his first wife, Mary, eldest sister of sir Robert Walpole. Three quarters, by Richardson.

Charles lord viscount Townshend, secretary of state to king George the first and second. Three quarters, by sir Godfrey Kneller.

Dorothy, his second wife, and second sister of sir Robert Walpole. Three quarters, by Jervase.

Anne

Anne Walpole, aunt of sir Robert Walpole (a head.) She was wife of Mr. Spelman, of Narborough in Norfolk.

Dorothy Walpole, ditto (died unmarried.)

Mary Walpole, ditto, married to John Wilson, esq; of Leicestershire.

Elizabeth Walpole, ditto, second wife of James Host, esq; of Sandringham in Norfolk.

The Hunting-Hall.

Sufannah and the two elders, by Rubens; five feet eleven inches and half high, by seven feet eight inches and a quarter wide.

A hunting-piece. * Sir Robert Walpole is in green; colonel Charles Churchill in the middle; and Mr. Thomas Turner on one side. By Wootton, six feet ten inches high, by eight feet five wide. There are prints of this picture.

The Coffee-Room.

Over the chimney, a landscape with figures dancing, by Swanivelt, two feet three inches high, by three feet three wide.

Jupiter and Europa, after Guido, by Pietro da Pietris; four feet ten inches high, by six feet two wide.

Galatea, by Zimeni; four feet ten inches high, by six feet two wide.

Horatio Walpole, uncle of sir Robert Walpole. He married lady Anne Osborn, daughter of Thomas the first duke of Leeds, and widow of Robert Coke, esq; of Holkham in Norfolk, grandfather of the present earl of Leicester. Three quarters.

* He is upon a white horse called the Chevalier, which was taken in Scotland in the year 1715, and was the only horse the pretender mounted there.

Galfridus Walpole, younger brother of sir Robert, and one of the general post-masters. He was captain of the Lion in queen Anne's wars, and was attacked by five French ships on the coast of Italy against three English, two of which deserted him, but his own he brought off, after fighting bravely and having his arm shot off.

Returning through the arcade, you ascend the great staircase, which is painted in chiara oscuro, by Kent. In the middle four Doric pillars rise and support a fine cast in bronze of the * gladiator, by John of Boulogne, which was a present to sir Robert from Thomas earl of Pembroke.

The Common Parlour.

This room is thirty feet long by twenty-one broad. Over the chimney is some fine pear-tree carving, by Gibbons, and in the middle of it hangs a portrait of him by sir Godfrey Kneller. It is a master-piece, and equal to any of Vandyck's. Three quarters.

King William, an exceedingly fine sketch by sir Godfrey, for the large equestrian picture which he afterwards executed very ill at Hampton-court, and with several alterations. Four feet three inches high, by three feet six wide †.

King George the first, a companion to the former, but finished. The figure is by sir Godfrey, which he took from the king at Guilford horse-race. The horse is new painted by Wootton. I suppose this is the very picture which gave rise to Mr. Addison's beautiful poem to Kneller.

A stud of horses by Wovermans; two feet one inch and three quarters high, by two feet nine wide.

* I should imagine that this is the statue mentioned in the catalogue of king Charles the first, and which was sold for 300l. It was possibly cast by Hubert le Sueur, who lived in saint Bartholomew's Close, a scholar of John of Boulogne,

not by him himself: it stood in the garden at saint James's palace.

† Mrs. Barry and another actresses sat for the two emblematic figures on the fore-ground, in the great picture.

Venus bathing, and Cupids with a carr, in a landscape, by Andrea Sacchi; one foot ten inches and half high, by two feet six inches wide. It was lord Halifax's.

A holy family, by Raphael da Reggio, a scholar of Zuccherò; two feet two inches and three quarters high, by one foot and a quarter wide.

A fine picture of architecture in perspective, by Steenwyck; one foot nine inches high, by two feet eight wide.

A cook's shop by Teniers. It is in his very best manner. There are several figures; in particular his own, in a hawking habit, with spaniels; and in the middle an old blind fisherman, finely painted. Five feet six inches and three quarters high, by seven feet seven and three quarters wide.

Another cook's shop, by Martin de Vos, who was Snyder's master, and in this picture has excelled any thing done by his scholar. It is as large as nature. There is a greyhound snarling at a cat, in a most masterly manner. Five feet eight inches high, by seven feet ten and half wide.

A Bacchanalian, by Rubens. It is not a very pleasant picture, but the flesh of the Silenus and the female satyrs are highly coloured. There is a small design for this picture reversed, in the great duke's tribune at Florence. Two feet eleven inches and three quarters high, by three feet six wide.

The nativity, by Carlo Cignani. The thought of this picture is borrowed (as it has often been by other painters) from the famous Notte of Coreggio at Modena, where all the light of the picture flows from the child. Three feet seven inches and half high, by two feet ten and half wide.

Sir Thomas Chaloner, an admirable portrait; three quarters, by Vandyck. Sir Thomas was governor to Henry prince of Wales*, [*vide Strafford papers*,

* He had been so to the celebrated duke of Northumberland, the bastardized son of the earl of Leicester: *vide Wood's Athenæ*, vol. 2, p. 126. This Sir Thomas gave a piece of ground to archbishop Grindal's executors for that prelate's free school at saint Begh's, and 40 loads of coal yearly to it out of his mines there, reserving a right of placing two scholars, by the name of Chaloner's scholars: *Biogr. Brit.* page 2439.

vol. 1, page 490] and in 1610 was appointed his lord chamberlain. [*Vide Sandford's genealogical tables, page 529.*] He died in 1615, and was buried at Chiswick.*

Sir Thomas Gresham, the founder of Gresham-college, by Antonio More. Two feet six inches and a quarter high, by two feet and half wide.

* He wrote a treatise on the virtue of NITRE, printed at London 1584, some other philosophic works, and a pastoral. He discovered the allomines at Gisburg in Yorkshire (where he had an estate) towards the latter end of queen Elizabeth's reign; but they being adjudged to be mines royal, little benefit accrued to the family, though the long parliament afterwards restored them to his sons, who were from these causes engaged on the parliament side; and Thomas and James, two of them, sat as judges on king Charles the first. James, who wrote a treatise on the isle of Man,† and made several collections of antiquities, poisoned himself with a potion prepared by his mistress, 1660, on an order for taking him into custody. Thomas, who was one of the Yorkshire members, had been a witness against archbishop Laud, and one of the council of state, and died in exile at Middleburg in Zeland, 1661. He wrote An answer to the Scotch papers concerning the disposal of the person of the king; A justification of that answer; A true and exact relation of finding the tomb of Moses near mount Nebo; and A speech containing a plea for monarchy in 1659. Thomas, his grandfather, was a celebrated wit, poet, and warrior, having served in the expedition against Algier under Charles the fifth, where being shipwrecked, and having swam

till his arms failed him, he caught hold on a cable with his teeth and saved himself. He was knighted by the ‡ duke of Somerset, for his valour, after the battle of Musselborough; and by queen Elizabeth sent ambassador to the emperor Ferdinand and to king Philip the second, where he resided four years, and died soon after his return in 1565, and was buried with a sumptuous funeral in saint Paul's. He wrote A little dictionary for children; A poem in ten books in Latin verse §; De republicâ Anglorum instaurandâ, printed 1579, with an appendix, De illustrium quorundam encomiis, cum epigrammatibus & epitaphiis nonnullis; His voyage to Algier, 1541 ||; and translated from the Latin, The office of servants, written by Gilbert Cognatus; and Erasmus's praise of folly, 1549, and re-printed 1577. *Vide Wood's Athenæ Oxon.* His epitaph in Latin and English was written by doctor Walter Haddon, master of requests to queen Elizabeth. *Vide Hackett's collect. of epitaphs, vol. 2, p. 184.* His portrait was engraved by Hollar. In the year 1616 an earthen pot full of brass money of the emperors Carausius and Allectus was found under the root of a tree in Steeple-Claydon parish near the pond, in the woods of sir Thomas Chaloner. *Vide Kennet's parochial antiq. page 11.*

† It was dedicated to T. lord Fairfax, the parl. general, whom he celebrates for his taste and patronage of antiquities. V. Thoresby's Leeds, p. 525.

‡ The duke at the same time sent his wife a jewel. English worthies, p. 535.

§ He wrote this book in Spain, when he was no better housed, as he himself says in his preface, than

hieme in furno, estate in horreo. He took for his motto, Frugality is the last band of fortune and diligence the right. Eng. Worthies, p. 535. Puttenham names master Chaloner with sir Ph. Sidney, as excellent for eclogue and pastoral poetry.

|| Villegaignon, an extraordinary adventurer, wrote an account of the same expedition, in Latin. *Vide gen. dict. vol. 10, p. 1.*

Erasmus,

Erasmus, by Holbein, a half length, smaller than the life.

A friar's head, by Rubens.

Francis Halls, a head, by himself.

The school of Athens, a copy (by Le Brun) of Raphael's fine picture in the Vatican. Three feet two inches high, by four feet two and three quarters wide.

Joseph Carreras, a Spanish poet, writing; he was chaplain to Catharine of Braganza, queen of Charles II. Half length, by sir Godfrey Kneller. There is a mezzotinto from this picture.

Rembrandt's wife, half length, by Rembrandt.

Rubens's wife, a head, by Rubens.

A man's head, by Salvator Rosa.

Mr. Locke, a head by sir Godfrey Kneller.

Inigo Jones, a head, by Vandyck.

Over the door, Anne, daughter of sir Henry Lee; three quarters, by sir Peter Lely. She was married to Mr. Wharton, afterwards created a marquis; and was herself a celebrated poetess. Waller has addressed a copy of verses to her on the death of lord Rochester, whose great friend and relation she was. See her article in the general dictionary, vol. 10, where are two letters of hers in a very amiable style, and some of doctor Burnet's in a very wretched one.

Over another door, Mrs. Jenny Deering, mistress to the marquis of Wharton. These two came out of the Wharton collection.

Over the two other doors, two pieces of ruins, by Viviano.

The

The Library.

This room is twenty-one feet and half, by twenty-two and half. Over the chimney is a whole length, by sir Godfrey Kneller, of king George I. in his coronation-robcs, the only picture for which he ever sat in England.

The Little Bed-Chamber.

This room is all wainscotted with mahogany; and the bed, which is of painted taffaty, stands in an alcove of the same wood. Over the chimney is a half length, by Dahl, of Catharine Shorter, first wife of sir Robert Walpole, and eldest daughter of John Shorter, esq; of Bybrook in Kent, by Elizabeth, daughter of sir Erasmus Philips, of Picton-castle in Pembroke-shire. This is an exceedingly good portrait.

On the other side, a portrait of Maria Skerret, second wife of sir Robert Walpole; three quarters, by Vanloo.

The Little Dressing-Room.

A landscape by Wootton, in the stile of Claude Lorrain, over the chimney.

The Blue Damask Bed-Chamber

Is of the same dimensions with the library, and is hung with tapestry. Over the chimney, sir Robert Walpole, afterwards earl of Orford, prime minister to king George I. and to king George II.

Quem neque Tydides, nec Lariffæus Achilles,
Non * Anni domuere Decem.

He built this house, and made all the plantations and waters here. A whole length, in the garter-robcs, by Vanloo.

* After his resignation, a secret committee was appointed to inquire into the last ten years of his administration.

The

The Drawing-Room

Is thirty feet by twenty-one, and hung with yellow caffoy. The cieling is exactly taken, except with the alteration of the paternal coat for the star and garter, from one that was in the dining-room of the old house, built by sir Edward Walpole, grandfather of sir Robert.

Over the chimney is a genteel bust of a Madonna in marble, by Camillo Rufconi.

Above, is carving by Gibbons, gilt, and within it a fine picture by Vandyck, of two daughters of lord Wharton, out of whose collection these came, with all the other Vandycks in this room, and some others at lord Walpole's at the Exchequer. Five feet four inches high, by four feet three wide.

The judgment of Paris, by Luca Jordano. There is an odd diffusion of light all over this picture: the Pallas is a remarkably fine figure. Eight feet high, by ten feet eight and a quarter wide.

A sleeping Bacchus, with nymphs, boys and animals; its companion.

King Charles I. a whole length, in armour, by Vandyck. By a mistake both the gauntlets are drawn for the right hand.*

Henrietta Maria of France, his queen, by ditto.

Archbishop Laud, the original portrait of him; three quarters, by Vandyck. The university of Oxford once offered the Wharton family four hundred pounds for this picture.

Philip lord Wharton, three quarters by Vandyck. This lord in his youth was handsome and a beau; in the civil war he sided with the parliament,

* When this picture was in the Wharton collection, old Jacob Tonson, who had remarkably ugly legs, was finding fault with the two gauntlets; lady Wharton said, Mr. Tonson, why might not one man have two right hands, as well as another two left legs?

and

and had a regiment of horse, but his courage was called in question. He left the house when the last violences were determined against the king, but was one of Oliver's peers and privy-council, and narrowly escaped being excepted in the general act of indemnity, though he expended some thousand pounds to make a figure in the cavalcade at the king's restoration, in particular having diamond buttons to the mourning which he was then wearing for his second wife. He was committed to the Tower with the duke of Buckingham and lord Shaftsbury, on their asserting the dissolution of the long parliament; but his chief merits were a patriot fraud, by which he procured the passing the *habeas corpus* act, being one of the tellers in the house of lords, when he outwitted his partner and gave in a false majority; and by moving for an abrogation of the old oaths of allegiance, and substituting the present plain oath in their stead. He was one of the first that appeared for the revolution; and died in 1694. He laid out a large sum at Woburn in Buckinghamshire, and made the fine collection of Vandyck's and Lely's, which were removed to Winchendon by his son the marquis of Wharton, and sold to sir Robert Walpole by the late duke his grandson. *Vide memoirs of the life of T. marq. of Wharton.*

Sir Christopher Wandesford, head of the Castlecomer family; lord deputy of Ireland in 1640; in which year he died. Three quarters, sitting, by Vandyck.

* Lady Wharton, three quarters, by ditto.

Jane, daughter of lord Wenman; ditto. The hands, in which Vandyck excelled, are remarkably fine in this picture.

Robert lord Walpole, eldest son of sir Robert Walpole, by Catherine his first wife; a head in Crayons, by Rosalba. He succeeded his father in the earldom, and died in 1751, being knight of the Bath, auditor of the Exchequer, and master of the fox-hounds to the king.

Edward Walpole †, second son of sir Robert Walpole, ditto.

Horace Walpole, third son of sir Robert Walpole, ditto.

* Philadelphia, daughter of Robert Carey earl of Monmouth, wife of sir Thomas Wharton.

† He was created knight of the Bath in August 1753.

Mary

Mary lady viscountess Malpas, second daughter of sir Robert Walpole by his first wife, and married to George lord Malpas, master of the horse to Frederic prince of Wales, and knight of the Bath; afterwards earl of Cholmondeley, and chancellor of the duchy of Lancaster, and lord privy-seal. She died of a consumption at Aix in Provence, ætatis suæ 29. A profile sketch, by Jervas.

N. B. There is no portrait here of Catharine Walpole, eldest daughter of sir Robert Walpole, who died at Bath of a consumption, ætatis suæ 19.

Lady Maria Walpole, only child of sir Robert Walpole earl of Orford by Maria his second wife, married to Charles Churchill, esq; in crayons, by Pond.

The Salon

Is forty feet long, forty high, and thirty wide; the hanging is crimson flowered velvet; the ceiling painted by Kent, who designed all the ornaments throughout the house. The chimney-piece is of black and gold marble, of which too are the tables.

In the broken pediment of the chimney stands a small antique bust of a Venus; and over the garden-door is a larger antique bust.

On the great table is an exceeding fine bronze of a man and woman, by John of Boulogne. When he had made the fine marble groupe of the rape of the Sabines in the loggia of the piazza del gran duca at Florence, he was found fault with for not having expressed enough of the softness of the woman's flesh, on which he modelled this, which differs in its attitudes from the other, and has but two figures; but these two are master-pieces for drawing, for the strength of the man, and the tender delicacy of the woman. This bronze was a present to lord Orford from Horace Mann, esq; the king's resident at Florence.

On the other tables are two vases of oriental alabaster.

Over the chimney, Christ baptized by saint John, a most capital picture of Albano. His large pieces are seldom good, but this is equal both for colouring and drawing to any of his master Caracci, or his fellow-scholar Guido. It is eight feet eight inches high, by six feet four and a half wide. There is one of the same design in the church of san Giorgio at Bologna, with an oval top, and God the father in the clouds, with different angels; two are kneeling, and supporting Christ's garments. This picture belonged to Mr. Laws, first minister to the regent of France.

The stoning of saint Stephen; a capital picture of Le Sœur. It contains nineteen figures, and is remarkable for expressing a most masterly variety of grief. The saint, by a considerable anachronism, but a very common one among the Roman catholics, is dressed in the rich habit of a modern priest at high mass. Nine feet eight inches and a half high, by eleven feet three and three quarters wide.

The holy family; a most celebrated picture of Vandyck. The chief part of it is a dance of boy-angels, which are painted in the highest manner. The virgin seems to have been a portrait, and is not handsome; and the piece is too much crowded with fruits and flowers and birds. In the air are two partridges finely painted. This picture was twice sold for fourteen hundred pounds: since that, it belonged to the house of Orange. The princess of Friesland, mother of the present prince of Orange, sold it during his minority, when sir Robert bought it. It is seven feet and half an inch high, by nine feet one and three quarters wide. It belonged originally to king Charles the first, and is mentioned in the catalogue of his pictures, p. 171. There is a fine print of it.

Mary Magdalen washing Christ's feet; a capital picture of Rubens, finished in the highest manner, and finely preserved. There are fourteen figures large as life. The Magdalen is particularly well coloured. Six feet and three quarters of an inch high, by eight feet two wide. It was monsieur de Morville's, and had belonged to monsieur Bourvalais, a financier, who bought it from the collection of monsieur Cormery, a fermier general*. It is engraved.

* See descript. de Paris, vol. 1, p. 226, edit. of 1706.

The holy family, in a round, by Cantarini. The child is learning to read. Three feet six inches every way.

The holy family, by Titian. It belonged to monsieur de Morville, secretary of state in France. Four feet seven inches and a half high, by three feet four and a half wide.

Simeon and the child; a very fine picture by Guido. The design is taken from a statue of a Silenus with a young Bacchus, in the villa Borghese at Rome. This was in monsieur de Morville's collection. Three feet two inches and a half high, by two feet seven and a half wide. There is another of these, but much less finished, in the palace of the marquis Gerini at Florence.

The virgin with the child asleep in her arms, by Augustine Caracci. Three feet six inches high, by two feet nine and three quarters wide.

An old woman giving cherries to a boy, by Titian. It is his own son and nurse: four feet ten inches high, by three feet six and three quarters wide.

The holy family, by Andrea del Sarto. This and the last were from the collection of the marquis Mari at Genoa. Three feet one inch and a quarter high, by two feet seven and a quarter wide. Lord Egremont has another of these, and lord Exeter another.

The assumption of the virgin; a beautiful figure supported by boy-angels, in a very bright manner, by Murillio. Six feet four inches and three quarters high, by four feet nine and a half wide.*

The adoration of the shepherds, its companion: all the light comes from the child.

* The duke of Bedford has a large picture like this, except that it wants the virgin, by the same hand, brought out of Spain by Mr. Bagnols, from whose collection the prince of Wales bought some fine pictures. Sir Sampson Gideon has another, in which the virgin is much older than this at Houghton, but finely painted: the boys are fewer, and far inferior; and one corner is too destitute of objects. There is a half-moon reversed under the feet of the virgin.

The Cyclops at their forge, by Luca Jordano. There is a copy of this at saint James's, by Walton. This belonged to Gibbons. Six feet four inches high, by four feet eleven wide.

Dædalus and Icarus, by Le Brun. In a different manner from what he generally painted. Six feet four inches high, by four feet three wide. For the story, see it twice told in Ovid's metamorphosis, lib. 8; and lib. 2, de arte Amandi.

The Carlo Marat Room

Is thirty feet by twenty-one. The hangings are green velvet, the table of lapis lazuli; at each end are two sconces of massive silver.

Over the chimney is * Clement the ninth, of the Rospigliosi family; three quarters sitting, a most admirable portrait, by Carlo Maratti. It was bought by Jervas the painter out of the Arnaldi palace at Florence, where are the remains of the great Pallavicini collection, from whence sir Robert bought several of his pictures. Nothing can be finer than this, the boldness of the penciling is as remarkable as his delicacy in his general pictures, and it was so much admired that he did several of them; one is at lord Burlington's at Chiswick.

The judgment of Paris, drawn by Carlo Maratti when he was eighty-three years old, yet has none of the rawness of his latter pieces; the drawing of the Juno is very faulty, it being impossible to give so great a turn to the person as he has given to this figure; it came out of the Pallavicini collection. The earl of Strafford has a very good copy of it, by Gioseppe Chiari. Five feet nine inches and three quarters high, by seven feet seven and a quarter wide. It was engraved by Giacomo Freii.

* He was a poet. See an account of him in the *Sidney papers* published by Collins, vol. 2, p. 714; and *Firmani's seminar. Roman.* p. 189. He was nuntio at Madrid, when the six royalists, who had murdered Ascham, the parliament's resident, were taken out of sanctuary, and insisted on their

being re-delivered, which he prevailed on the bigotted king to order. Five of them, catholics, were suffered to escape; the sixth, a protestant, was so watched, that he was retaken on his flight and put to death. *Vide Peck's dejid. curios. lib. 12, p. 2.*

Galatea

Galatea sitting with Acis, Tritons and Cupids; its companion. Five feet eight inches and three quarters high, by seven feet seven and a half wide.

The holy family, an unfinished picture, large as life, by Carlo Maratti in his last manner. Three feet two inches and three quarters high, by two feet eight and a quarter wide.

The virgin teaching Jesus to read, by Carlo Maratti. Two feet three inches and a quarter high, by one foot ten and a quarter wide. Gioseppe Chiari has executed this thought in the Barberini palace at Rome, but with alterations. In this the virgin is in red. Gioseppe's is in white, and instead of faint John, faint Elizabeth, and the angels, he has drawn a cardinal reading.

Saint Cæcilia with four angels playing on musical instruments, companion to the former.

Or drest in smiles of sweet Cæcilia, shine
With simp'ring angels, palms and harps divine. . . . POPE.

These two last are most perfect and beautiful pictures in his best and most finished manner, and were in the Pallavicini collection. It has been engraved by Strange, but he has not preserved the extreme beauty of the faces.

The assumption of the virgin, by Carlo Maratti. She has a deep blue veil all over her. Two feet three inches and three quarters high, by one foot ten and a quarter wide.

The virgin and Joseph with a young Jesus, a fine picture, by Carlo Maratti, in the manner of his master Andrea Sacchi. Two feet five inches and a quarter high, by two feet wide.

The marriage of saint Catharine, by Carlo Maratti, two feet seven inches high, by one foot ten and a half wide.

Two faints worshipping the virgin in the clouds, by Carlo Maratti. Two feet three inches and a half high, by one foot nine and a half wide.

St. John the evangelist, its companion.

A naked

A naked Venus and Cupid, by Carlo Maratti, in a very particular stile. Three feet one inch and a half high, by four feet four and a half wide.

The holy family, by Nicholo Beretoni, Carlo's best scholar: this picture is equal to any of his master's. The grace and sweetness of the virgin, and the beauty and drawing of the young Jesus, are incomparable. Three feet one inch and a half high, by four feet four and a half wide.

The assumption of the virgin by ditto. Two feet two inches and a half high, by one foot eight and a half wide.

The pool of Bethesda, by Gioseppe Chiari, another of Carlo's scholars. Three feet three inches high, by four feet five wide.

Christ's sermon on the mount, ditto.

Apollo and Daphne, ditto.

Bacchus and Ariadne, ditto, the best of the four; the Bacchus seems to be taken from the Apollo Belvedere, as the ideas of the Ariadne, and the Venus, evidently are from the figures of Liberality and Modesty in the famous picture of Guido, in the collection of marquis del Monte at Bologna. There are four pictures about the size of these in the Spada palace at Rome, by the same hand; two, just the same with these two last, the other two are likewise stories out of the metamorphosis.

Apollo, in crayons, by Rosalba. Two feet two inches high, by one foot eight wide.

Diana, its companion.

A profile head of a man, a capital drawing, in a great stile, by Raphael.

A profile head of saint Catharine, by Guido.

The birth of the virgin, by Luca Jordano. Two feet one inch high, by one foot and a quarter of an inch wide.

The

The presentation of the virgin in the temple, its companion. These two are finished designs for two large pictures, which he painted for the fine church of the Madonna della Salute at Venice.

The flight into Egypt, by Murillio, in the manner of Vandyck. Three feet two inches and a quarter high, by one foot eleven and a quarter wide.

The crucifixion, its companion.

Hercules and Omphale, by Romanelli: three feet one inch and a half high, by four feet three inches wide.

The Velvet Bed-Chamber

Is twenty-one feet and a half, by twenty-two feet and a half; the bed is of green velvet, richly embroidered and laced with gold, the ornaments designed by Kent; the hangings are tapestry, representing the loves of Venus and Adonis, after Albano.

Alexander adorning the tomb of Achilles, by Le Mer. The subject is taken from the fourth chapter of the second book of Quintus Curtius. Achillem, cujus origine (Alexander) gloriebatur, imprimis mirari solitus, etiam circum cippum ejus cum amicis nudus decucurrit, unctoque coronam imposuit. The head of Alexander is taken from his medals, the figures are in the true antique taste, and the buildings fine. Eight feet two inches and three quarters high, by five feet two and a half wide.

Over one of the doors, a sea-port, by old Griffier. Three feet two inches and a half high, by four feet one inch wide.

A landscape over the other door, by ditto.

The Dressing-Room

Is hung with very fine gold tapestry after pictures of Vandyck. There are whole-length portraits of James the first, queen Anne his wife, daughter of Frederick

Frederick the second king of Denmark, Charles the first, and his queen, and Christian the fourth king of Denmark, brother of queen Anne; they have fine borders of boys with festoons, and oval pictures of the children of the royal family. At the upper end of this room is a glass case filled with a large quantity of silver philegree, which belonged to Catharine lady Walpole.

Over the chimney, the consulting the Sibylline oracles, a fine picture, by Le Mer; companion to that in the bed-chamber; the architecture of this is rather the better. The painter has mistaken, and represented a large number of books; whereas the histories say, that when the Sibyl offered them at first to Tarquinius Superbus, there were but nine, and on his twice refusing them, she burnt six, and then made him pay the first demanded price for the remaining three, which were kept in a stone vault with the greatest care; and only consulted on extraordinary occasions, by two of the nobility who had the charge of them. This number in the time of the common-wealth was encreased to ten, and in Sylla's time, the last time they were consulted, to fifteen: the year before his dictatorship the capitol was burnt, and they with it. There were some dispersed Sibylline oracles afterwards collected, but never much credited, which remained to the reign of Honorius, when Stilicho burnt them*. There is an anachronism in this picture, which may be pardoned in a painter: he has thrown in among the buildings the septizonium Severi; now Sylla's dictatorship began in the year 672 U. C. and Severus did not begin his reign till 945 U. C. or 193 A. D.

Over the door, dogs and still life, by Jervas.

Over the other door, its companion.

* In the reign of Tiberius, an act passed in the senate at the motion of one of the tribunes, to add a book to the Sibylline oracles, at the request of Caninius Gallus, one of the Quindecim Viri. The emperor reprimanded the fathers, and told them, that Augustus, quia multa vana sub nomine celebri vulgabantur, sanxisset, quem intra diem ad prætorem Urbanum deferrentur, neque habere privatim liceret. He added, à majoribus quoque decretum erat, post exustum sociali bello capitolium, quæsitis Samo, Illo, Erythris, per Africanam etiam ac Siciliam, et Italicas Colonias,

carminibus Sibyllæ (Una, seu plures fuere) datoque sacerdotibus negotio; quantum humanâ ope potuissent, vera discernere, *Tacit. ann. 6, 12.* It is probable that Tiberius's strictness on this subject proceeded from his apprehensions of the people being excited by prophecies to rebel against him; he having but a little time before put several persons to death for publishing a prediction that he had left Rome in such a conjunction of the planets as for ever to exclude his return. *Ann. 4, 58.*

The

The Embroidered Bed-Chamber.

The bed is of the finest Indian needle-work. His royal highness Francis duke of Lorrain, afterwards grand duke of Tuscany, and since emperor, lay in this bed, which stood then where the velvet one is now, when he came to visit fir Robert Walpole at Houghton. The hangings are tapestry.

Over the chimney, the holy family, large as life, by Nicolo Pouffin. It is one of the most capital pictures in this collection, the airs of the heads, and the draperies are in the fine taste of Raphael, and the antique; Elizabeth's head is taken from a statue of an old woman in the villa Borgheze at Rome: the colouring is much higher than his usual manner; the virgin's head and the young Jesus are particularly delicate. Five feet seven inches high, by four feet three and three quarters wide. There is a print of it.

Over the doors, two pieces of cattle, by Rosa di Tivoli.

The Cabinet

Is twenty-one feet and a half, by twenty-two and a half, hung with green velvet. Over the chimney is a celebrated picture of Rubens's wife, by Vandick; it was fitted for a pannel in her own closet in Rubens's house. She is in black sattin with a hat on, a whole length; the hands and the drapery are remarkably good.

Rubens's family, by Jordans of Antwerp; Rubens is playing on a lute, his first wife is sitting with one of their children on her lap, and two others before her. There are several other figures, and genii in the air. Five feet nine inches high, by four feet five inches and a half wide; this picture belonged to the duke of Portland.

A winter-piece, by Giacomo Bassan. Three feet eight inches and a half high, by five feet eleven and three quarters wide.

A summer-piece, by Leonardo Bassan. Three feet eight inches and a half high,
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high, by five feet eleven and three quarters wide. These two were in the collection of monsieur de la Vrilliere.

Boors at cards, by Teniers: one foot four inches high, by one foot ten wide.

Christ appearing to Mary in the garden, an exceedingly fine picture, by Pietro da Cortona. One foot nine inches and a half high, by one foot eight inches wide.

The judgment of Paris, by Andrea Schiavone.

Note, That all the pictures in this room, except the portraits, that have not the sizes set down, are very small.

Midas judging between Pan and Apollo, by ditto.

Christ laid in the sepulchre, one of the finest pictures that Parmegiano ever painted, and for which there is a tradition that he was knighted by the duke of Parma; there are eleven figures; the expression, the drawing and colouring, the perspective, and chiaro scuro, are as fine as possible. The figure of Joseph of Arimathea is Parmegiano's own portrait; there are two drawings in the grand duke's collection for this picture, but with variations from what he executed: in one of these, Joseph has his hands extended like Paul preaching at Athens, in the cartoon of Raphael: there have been three different prints made of this picture and the drawings for it.

The adoration of the magi, by Velvet Brueghel; there are a multitude of little figures, all finished with the greatest Dutch exactness; the ideas too are a little Dutch, for the Ethiopian king is dressed in a surplice with boots and spurs, and brings for a present a gold model of a modern ship.

The virgin and child, a very pleasing picture, by Baroccio, but the drawing is full of faults.

Naked Venus sleeping, a most perfect figure, by Annibal Caracci; the contours and the colouring excessively fine.

Head

* Head of Dobson's father, by Dobson.

Saint John, a head, by Carlo Dolci. There is another of these at Burleigh.

Head of Innocent the tenth, by Velasco; he was sent by the king of Spain to draw this pope's picture; when the pope sent his chamberlain to pay him he would not receive the money, saying the king his master always paid him with his own hand: the pope humoured him. This pope was of the Pamphili family, was reckoned the ugliest man of his time, and was raised to the papacy by the intrigues of his sister-in-law donna Olimpia, a most beautiful woman and his mistress †. There is a half-length at Chifwick of the same pope by Andrea Sacchi.

A boy's head with a lute, by Cavalier Luti.

Friars giving meat to the poor, by John Miel. One foot seven inches and a half high, by two feet two inches wide.

Its companion.

A dying officer at confession, by Bourgonnone; very bright colouring and fine expression. One foot six inches and a half high, by two feet one inch and three quarters wide.

* In four different MSS. of Vertue, I find that this picture belonged to Richardson, and is certainly the portrait of Vanderdort, keeper of king Charles's pictures, and who, on having mislaid a fine small picture, and not being able to find it when asked for it by the king, hanged himself. *Vide Sanders's graphice.*

† Amelot de la Houfflaie relates the following remarkable story as the foundation of this pope's hatred to the French, and of his persecution of the family of his predecessor Urban the eighth. While cardinal Barberini, Urban's nephew, was legate in France, he went to see the curious library and collection of the sieur Du Moustier, Monsignor Pamphilio, who attended him, slipped a small and scarce book into his pocket. As they

were going away, the legate shut the door, and desired Du Moustier to examine whether he had lost any book: he immediately missed the stolen one. The cardinal bid him search all his train, but Pamphilio refusing to be examined, they came to blows, and Du Moustier getting the better by the prelate's being encumbered in his long habit, beat him severely and found the book in his pocket. *Mem. hist. vol. i, p. 362.* In Howel's letters are the following particulars relating to this pope; "Among other pasquils this was one, papa magis amat Olympiam quam Olympum." *Lett. 48, book 4th.* And afterwards, "Tis true he is one of the hardest favourdest popes that sat in the chair a great while, so that some call him L'Uomo di tre pelle, the man with three hairs, for he hath no more beard on his chin."

Its companion.

Boors at cards, by Teniers.

Boors drinking, its companion, by Ostade.

Christ laid in the sepulchre, by Giacomo Bassan; a very particular picture, the lights are laid on so thick, that it seems quite basso relievo. It is a fine design for a great altar-piece which he has painted at Padua. This picture was a present to lord Orford, from James earl of Waldegrave, knight of the garter, and ambassador at Paris.

Holy family, with faint John on a lamb, by Williberts, a scholar of Rubens, who has made a large picture, from whence this is taken, now in the palace Pitti, at Florence: this is finely finished, and the colouring neater than Rubens.

Holy family, by Rottenhamer.

The virgin and child, by Alexander Veronese; painted on black marble.

Three soldiers; a fine little picture, by Salvator Rosa, in his brightest manner.

The virgin with the child in her arms, by Murillio, on black marble. A present, from sir Benjamin Keene, ambassador at Madrid.

The virgin with the child in her arms asleep, by Sebastian Concha.

Edward the sixth, an original small whole length, by Holbein; it was in the royal collection, and upon the dispersion of king Charles's pictures in the rebellion, sold into Portugal, where it was bought by lord Tyrawley, ambassador to the court of Lisbon, and by him sent as a present to lord Orford; within the frame is written in golden letters, Edvardus Dei gratia sextus rex Anglia, & Francia, & Hibernia.

Laban

Laban searching for his images, by Sebastian Bourdon. When Jacob withdrew privately from Laban, Rachael stole her father's idols, which he pursued them to demand. *Gen. xxxi, 33.* Three feet one inch and three quarters high, by four feet four inches and a half wide.

The banquetting-house cieling; it is the original design of Rubens for the middle compartment of that cieling, and represents the assumption of king James the first into Heaven; it belonged to sir Godfrey Kneller, who studied it much, as is plain from his sketch for king William's picture in the parlour. Two feet eleven inches high, by one foot nine inches and a half wide.

Six sketches of Rubens for triumphal arches, &c. on the entry of the infant Ferdinand of Austria into Antwerp; they are printed with a description of that festival. They are about two feet and a half square. They were Mr. Norton's, and cost him 180*l.* at sir Peter Lely's sale.

Bathsheba bringing Abishag to David; an exceeding high-finished picture in varnish, by Vanderwerffe; a present to lord Orford from the duke of Chandos. Two feet ten inches high, by two feet three wide.

Two flower-pieces, most highly finished, by Van Huysum; his brother lived with lord Orford, and painted most of the pictures in the Attic story here. Two feet seven inches high, by two feet two wide.

Christ and Mary in the garden, by Philipppo Laura.

The holy family, by John Bellino; it belonged to Mr. Laws.

A landscape with figures, by Bourgognone, in the manner of Salvator Rosa.

Its companion with soldiers.

Two small landscapes, by Gaspar Pouffin.

Over the door into the bed-chamber, the holy family, by Matteo Ponzoni, a most uncommon hand, and a very fine picture, Three feet seven inches
and

and a half high, by five feet two and a half wide. It belonged to count Plattenberg, the emperor's minister at Rome, who had carried all his pictures thither and died there. They were sent to Amsterdam to be sold, where Mr. Trevor bought this for sir Robert Walpole. Lord Burlington has a head by the same master, who was a Venetian; there are no others in England of the hand.

Over the parlour-door, the murder of the innocents, by Sebastian Bourdon. Four feet and half an inch high, by five feet eight wide.

Over the other door, the death of Joseph, by Velasco. Three feet three inches high, by four feet ten wide.

Saint Christopher, a very small picture, by Elsheimer: a present from sir Henry Bedingfield. Here is a very common error among the Roman catholic painters; in the distant landscape is a hermit, with an oratory of the virgin Mary, at the time that saint Christopher is carrying Jesus yet a child. At Bologna there is an old picture of the salutation, where the angel finds the virgin Mary praying before a crucifix, with the officium beatæ virginis in her hand. In Evelyn's preface to his translation of the idea of the perfection of painting, he mentions a picture of Moses in the bullrushes, by Paul Veronese, in which Pharaoh's daughter is attended by a guard of Swiss.

The Marble Parlour.

One entire side of this room is marble, with alcoves for side-boards, supported with columns of Plymouth marble. Over the chimney is a fine piece of alto relievo in statuary-marble, after the antique by Rysbrack, and before one of the tables a large granite cistern.

Henry Danvers earl of Danby, a fine whole length in the garter-robcs, by Vandyck. This lord was son of sir John Danvers, by Elizabeth daughter of John Nevil lord Latimer, son-in-law of queen Catharine Parr, and was first distinguished by his behaviour in the war in the Low Countries, where he served under prince Maurice, and afterwards in France under Henry IV. where he was knighted for his valour. In the Irish wars he was lieutenant-general

general of the horſe, and ſerjeant-major of the whole army, under Robert earl of Eſſex, and Charles lord Mountjoy. In the firſt of king James I. he was made baron of Daunteſey, and afterwards lord preſident of Munſter and governor of Guernſey. By king Charles I. he was created earl of Danby, made a privy-counſellor and knight of the garter. He founded the phyſic-garden at Oxford, and died aged 71, 1643, at Cornbury, and is buried at Daunteſey in Wiltſhire, where he built an alms-houſe and free-ſchool. His elder brother ſir Charles loſt his life in the earl of Eſſex's inſurrection, Temp. Eliz. This picture was given to lord Orford by ſir Joſeph Danvers. Lord Danby built the houſe at Cirenceſter, now lord Bathurſt's.

Sir Thomas Wharton, brother of Philip lord Wharton, and knight of the Bath; whole length, by Vandyck. (From the Wharton collection.)

Two fruit-pieces over the door, by Michael Angelo Campidoglio, from Mr. Scawen's collection.

The aſcenſion, by Paul Veroneſe, over a door.

The apoſtles, after the aſcenſion, ditto.

The Hall

Is a cube of forty, with a ſtone gallery round three ſides. The cieling and the frieze of boys are by Altari. The bas-reliefs over the chimney and doors are from the antique.

The figures over the great door, and the boys over the leſſer doors, are by Ryſbrack. In the frieze are bas-reliefs of ſir Robert Walpole and Catharine his firſt lady, and of lord Walpole their eldeſt ſon and Margaret Rolle his wife. From the cieling hangs a * lantern for eighteen candles, of copper gilt.

* Ben Johnſon, in his *Forſt*, poem 2d. has theſe lines on Penſhurſt.

Thou art not, Penſhurſt, built to envious ſhow,
Of touch or marble; nor can'ſt boaſt a row
Of poliſhed pillars, or a roof of gold,
Thou haſt no lantern, whereof tales are told.

I imagine there was ſome old pamphlet or ballad written on a lantern of ſome great man at that time, from whence was taken the Craftsman, which made ſo much noiſe about this lantern at Houghton. This lantern has ſince been ſold to the earl of Cheſterfield, and is replaced by a French luſtre.

Over the chimney is a bust of sir Robert Walpole, earl of Orford, by Ryßbrack.

Before a nich, over against the chimney, is the Laocoon, a fine cast in bronze, by Girardon, bought by lord Walpole at Paris.

On the tables, the Tiber and the Nile in bronze, from the antiques in the capitol at Rome.

Two vases in bronze, from the antiques in the villas of Medici and Borghefe at Rome.

The bust of a woman, a most beautiful antique.

The bust of a Roman empress, antique.*

On Terms and Consoles round the Hall are the following Busts and Heads:

Marcus Aurelius, antique.

Trajan, ditto.

Septimius Severus, ditto.	} These two were given to general Churchill, by cardinal Alexander Albani, and by him to sir Robert Walpole.
Commodus, ditto.	

A young Hercules, ditto.

* This and the last were brought from Mrs. Vernon's at Twickenham park, which belonged to Robert earl of Essex, the celebrated favourite of queen Elizabeth, who having promised sir Francis Bacon to get him made solicitor-general, just before his own disgrace, and not being able to perform it, gave sir Francis this villa to make him amends. Sir Francis entertained the queen here, and presented her with a sonnet of his own composing, to intercede for the earl's pardon. He soon after sold Twickenham park for eighteen hundred pounds. From thence it came into the earl of Cardigan's family; they sold it to king William: he gave it to his favourite lord Albemarle, who sold it to Mr. Vernon, after whose widow's death lord Montrath bought it for fifteen thousand pounds. Bacon, in a letter to his brother Antony, calls it, "that wholesome pleasant lodge and finely designed garden." *Bacon-papers*, vol. 1, 486.

Baccio Bandinelli, by himself.

Faustina senior, antique.

A young Commodus, antique.

Homer, modern.

Hesiod, ditto.

Jupiter, antique.

A philosopher, ditto.

Hadrian, ditto.

Pollux, ditto.

} Heads.

Going from the Salon, down the great Steps through the Garden,
you enter a Porch adorned with Busts of

Rome.

Minerva.

Antinous.

Apollo Belvedere.

} By Camillo Rusconi.

A philosopher's head, antique.

Julia Pia Severi, ditto.

Out of this you go into a Vestibule, round which in the Niches
are six Vases of Volterra Alabaster. This leads into.

The Gallery,

Which is seventy-three feet long, by twenty-one feet high, the middle rises eight feet higher, with windows all round; the cieling is a design of Serlio's in the inner library of saint Mark at Venice, and was brought from thence by Mr. Horace Walpole, junior; the frieze is taken from the Sibyl's temple at Tivoli. There are two chimnies, and the whole room is hung with Norwich damask. It was intended originally for a green-house; but on sir Robert Walpole's resigning his employments February 9, 1742, it was fitted up for his pictures, which had hung in his house in Downing-street. That house belonged to the crown; king George the first gave it to baron Bothmar, the Hanoverian minister, for life. On his death king George the second offered it to sir Robert Walpole, but he would only accept it for his office of first lord of the treasury, to which post he got it annexed for ever.

Over the farthest chimney is that capital picture, and the first in this collection, the doctors of the church: they are consulting on the immaculateness of the virgin, who is above in the clouds. This has been a most controverted point in the Romish church. Bonosus, bishop of Naissus in Dacia, was one of the first who held that the virgin Mary had other children after Christ, which was reckoned a great heresy. He was condemned for it by pope Damasus, suspended by the council of Capua, censured by the bishops of Macedon, who declared their abhorrence of this detestable error as they called it, and wrote against by pope Syricius. His followers were styled Bonosiacs, or Bonosians. This doctrine had been taught before by Helvidius anno 383, and before him by Tertullian. Those who opposed the perpetual virginity of the virgin Mary, were styled Antidicomarianites. Saint Jerom and saint Ambrose were two of the principal champions for the virginity; and are probably the chief figures in this picture. *Vide Bower's history of the popes, vol. 1, 263.* This pretended heresy is founded on the 25th verse of the first chapter of saint Matthew, where it is said, that Joseph knew not his wife till she had brought forth her first-born; and from James and John being frequently called the brethren of Christ. In answer to this last evidence the orthodox say, that among the Jews all near relations are called brothers, and that James and John were only first cousins to Christ. It is observable, that Raphael has followed the opinion of the virgin Mary having had other children, in many of his pictures, particularly in the last supper in this collection,

tion, he having drawn saint James extremely like Jesus Christ. There has been another controversy in the Romish church, which is more properly called the question of the immaculate conception: viz. Whether the virgin was conceived in original sin, though sanctified in her mother's womb, or was preserved from that stain of general infection by a special privilege, on the foresight of the merits of Christ, whom she was to bear. Albertus Magnus and his followers maintained the first against many learned doctors, who defended her exemption from original sin; and the debate grew so warm, that it was judged necessary to put an end to it by a public disputation. It was in defence of the immaculate conception that the famous Duns Scotus obtained the name of the Subtile Doctor. *Vide antiquities of the English Franciscans, page 129.* I cannot help observing, that the celebrated picture at Windsor of this doctor must be ideal, for he died in the year 1308, when there was no such thing as a tolerable painter; besides that portrait represents him as an elderly man, whereas he was not thirty-four when he died. In the year 1387 the Dominicans were expelled the university of Paris, for opposing the immaculate conception, and many of them were killed. In 1438, the council of Basil declared it immaculate; and lastly, in 1655, Alexander VII. peremptorily determined it to be so. Paul V. had been pressed to make it an article of faith, but he had been so mortified with the event of his rupture with and interdict of the Venetians that he would not venture occasioning a new schism. He contented himself to forbid the contrary to be taught publicly. *Vide Voltaire's univ. hist. vol. 4, 222.*

About the year 1670, the Spanish Jesuits prevailed on * Charles II. to request from the court of Rome that a definition might be made of the immaculate conception, and the famous cardinal Nidhard, who had been prime minister to the queen regent, and was then in honourable banishment as ambassador to Clement IX. was ordered to write for the question, which he did, and pretended to prove that the immaculate conception was morally, physically, metaphysically, and infallibly certain. The court of Rome gave a bull that was rather favourable to the Dominicans. *Vide Bayle in artic. Nidhard; and for a more particular account, the article of Mill in the general dictionary, vol. 7, page 559, and Geddes's tracts, vol. 3, page 113, 189.* Montfaucon relates, that when he visited Italy, signor Belcredidi of Pavia had a li-

* Bishop Burnet says that, when that prince, Charles II. called the duke of Anjou to the Spanish succession, among other penalties he enjoined, that his successor should forfeit the crown if he did not maintain the immaculate conception of the virgin. *Vol. 2, 251.*

brary full of books in behalf of the immaculate conception, most of them written by Franciscans. *Diar. Ital. qu. p. 26.* In the year 1678, Innocent XI. suppressed the missal, or office of the immaculate conception of the virgin. In Spain, they write under all her pictures, *concebida sin peccado originale.* In Luffan's hist. of Charles VI. it is said, page 173, vol. 2, that the Dominicans, in the year 1388, made a fund of 120000 crowns (a vast sum at that time) to carry on their cause against the immaculate conception.*

In this picture, which is by Guido in his brightest manner, and perfectly preserved, there are six old men as large as life. The expression, drawing, design, and colouring, wonderfully fine. In the clouds is a beautiful virgin all in white, and before her a sweet little angel flying. Eight feet eleven inches high, by six feet wide. After sir Robert had bought this picture, and it was gone to Civita Vecchia to be shipped for England, Innocent XIII. then pope, remanded it back, as being too fine to be let go out of Rome; but on hearing who had bought it, he gave permission for its being sent away again. It was in the collection of the marquis Angeli, and was engraved by Giacomo Freii.

Over the other chimney, the prodigal son, by Salvator Rosa. This fine picture was brought out of Italy by sir Robert Geare†, and carried back by him when he went to live there. On his death it was sent back to England to be sold. Eight feet three inches high, by six feet five and a half wide.

Meleager and Atalanta, a cartoon, by Rubens, larger than life; brought out of Flanders by general Wade: it being designed for tapestry, all the weapons are in the left hand of the figures. Ten feet seven inches high, by twenty feet nine and a half wide. For the story see Ovid's metamorphosis, lib. 3. When general Wade built his house in Burlington-garden, lord Bur-

* There is a passage in Rabelais, book 1st. chap. 7, which evidently alludes to this controversy, where he says that Scotus's opinion was reckoned heretical, who affirmed that Gargantua's own mother gave him suck, and could draw out of her breasts at one time 1402 pipes and nine pails of milk. The Jacobins, who were always unpopular for denying the immaculate conception, got a triumph in the 15th cen-

tury, by a cordelier's maintaining that during the three days of Christ's interment, the hypostatic union was dissolved: this drew great odium on the cordeliers. *Vide Hume's dissertation on religion, page 48.*

† This gentleman, I suppose, had a collection: a picture of Michael Angelo delle battaglie at Wilton is said to have cost 300 pistoles. See Kennedy's account of Wilton, p. 70.

lington gave the design for it. The only direction the general gave was, that there might be a particular place for this picture; but when the great room was finished, there were so many ornaments and corresponding doors, that there was no room for the picture, and the general not knowing what to do with it, sold it to sir Robert Walpole.

Four markets, by Snyders; one of fowl, and another of fish, another of fruit, and the fourth of herbs. There are two more of them at Munich, a horse and a flesh market; each six feet nine inches and a half high, by eleven feet one and a half wide. Mr. Pelham has four markets by Snyders like these, which he bought at marshal Wade's sale, the figures by Long John.

Marcus Curtius leaping into the gulph, an exceeding fine picture, by Mola. There are multitudes of figures, fine attitudes, and great expressions of passion. To ornament the distant prospect, he has committed some anachronisms, by placing among the buildings an amphitheatre, which were of far later invention, and the Pantheon with the portico of Agrippa; now Pompey was the first that made a lasting theatre, before him they were temporary, and often destroyed by public authority. Statilius Taurus built the first amphitheatre in the fourth consulship of Augustus. This action of Curtius happened in the year 391 U. C. and the portico was built by Agrippa (who died 741 U. C.) in his third consulship, as appears by the inscription still remaining: M. Agrippa. L. F. Cos. III. fecit. The story of this exploit is thus told by Livy. "Eodem anno (scil. U. C. 391.) seu motu terræ, seu quâ vi aliâ, forum medium fermè specu vasto collapsum in immensam altitudinem dicitur: neque eam voraginem conjectu terræ, quam pro se quisque gereret, expleri potuisse, prius quam deûm monitu quæri cœptum, quo plurimùm P. R. posset. Id enim illi loco dicandum vates canebant, si rempublicam Romanam perpetuam esse vellent. Cum Marcum Curtium juvenem bello egregium, castigasse ferunt dubitantes, an ullum magis Romanum bonum, quam arma virtusque esset. Silentio facto, templa deorum immortalium, quæ foro imminet, capitoliumque intuentem, et manus nunc in cœlum, nunc in patentes terræ hiatus, ad Deos Manes porrigentem se devovisse: equo deinde quam poterat maxime exornato insidentem, armatum se in specum immisisse, donaque ac fruges super eum à multitudine virorum ac mulierum congestas: lacumque Curtium non ab antiquo illo T. Tatii milite Curtio Metio, sed ab hoc appellatum." *Lib. 7, cap. 6.* This picture is six feet four inches

inches and a half high, by eleven feet four inches and a quarter wide. And, with the next, belonged to Gibbons the carver.

Horatius Cocles defending the bridge. Its Companion. Thus described by Livy, lib. 2, cap. 10. "Quum hostes adessent, pro se quisque in urbem ex agris demigrant: urbem ipsam sepiunt præfidiis: alia muris, alia Tiberi objecto videbantur tuta: pons publicus iter pæne hostibus dedit; ni unus vir fuisset, Horatius Cocles (id munimentum illo die fortuna urbis Romanæ habuit) qui positus forte in statione pontis, quum captum repentino impetu janiculum, atq; inde citatos decurrere hostes vidisset: trepidamque turbam suorum arma ordinesq; relinquere, reprehensans singulos, obstitens, obtestantq; deum & hominum fidem, testabatur: *nequicquam deserto præsidio eos fugere, si transitum pontem à tergo reliquissent: jam plus hostium in palatio Capitolioque, quam in Janiculo fore.* Itaque monere, præcipere, *ut pontem ferro, igni, quacunque vi possent, interrumpant: se impetum hostium, quantum corpore uno posset obfisti,* excepturum. Vadit inde in primum aditum pontis: insignisq; inter conspecta cedentium pugnae terga, obversis cominus ad ineundum prælium armis, ipso miraculo audaciæ obstupescit hostes: duos tamen cum eo pudor tenuit, Sp. Larcium ac T. Herminium, ambos claros genere factisque: cum his primam periculi procellam, & quod tumultuosissimum pugnae erat, parumper sustinuit, deinde eos quoque ipsos exigua parte pontis relicta, revocantibus qui rescindebant, cedere in tutum coegit. Circumferens inde truces minaciter oculos ad proceres Etruscorum: nunc singulos provocare: nunc increpare omnes: *servitia regum superborum, suæ libertatis immemores, alienam oppugnatum venire.* Cunctati aliquamdiu sunt, dum alius alium, ut prælium incipiant, circumspectant: pudor deinde commovit aciem, & clamore sublato undiq; in unum hostem tela conjiciunt: quæ quum in objecto cuncta scuto hæsisent, neque ille minus obstinatus ingenti pontem obtineret gradu: jam impetu conabantur detrudere virum, quum simul fragor rupti pontis, simul clamor Romanorum alacritate perfecti operis sublatus, pavore subito impetum sustinuit. Tum Cocles, *Tiberine pater,* inquit, *te sancte precor, hæc arma & hunc militem propitio flumine accipias:* ita sic armatus in Tiberim desiluit: multisque super incidentibus telis incolumis ad suos tranavit, rem ausus plus famæ habituram ad posteros, quàm fidei. Grata erga tantam virtutem civitas fuit: statua in comitio posita: agri quantum uno die circumaravit, datum, privata quoque inter publicos honores studia eminebant: nam in magna inopia pro domesticis copiis unusquisque ei aliquid, fraudans se ipse victu suo, contulit."

A lioness

A lioness and two lions, by Rubens *. Nothing can be livelier, or in a greater stile than the attitude of the lioness. Five feet six inches high, by eight feet wide.

Architecture; it is a kind of a street with various marble palaces in perspective, like the Strada Nuova at Genoa; the buildings and bas-reliefs are extremely fine, the latter especially are so like the hand of Polydore, that I should rather think that this picture is by this master, than by Julio Romano, whose it is called. There are some figures, but very poor ones, and undoubtedly not by the same hand as the rest of the picture; there is an officer kneeling by a woman, who shows the virgin and child in the clouds sitting under a rainbow.

About the year 1525, Julio Romano made designs for Aretine's Putana errante, which were engraved by Marc Antonio, for which the latter was put in prison, and Julio fled to Mantua. Two years after Rome was sacked by Charles V. who made public processions and prayers for the delivery of the pope [Clement VII.] whom he kept in prison; it is supposed the figure kneeling in this picture is Charles V. who is prompted by Religion to ask pardon of the virgin (above in the clouds) for having so ill treated the pope: the figure sitting on the steps is certainly Aretine, and the man in prison in the corner Marc Antonio. *Vide Bayle in artic. Aretine.* This picture was a present to lord Orford, from general Charles Churchill. Five feet six inches three quarters high, by six feet eleven wide.

An old woman sitting in a chair, a portrait three quarters, by Rubens, bought at Mr. Scawen's sale.

An old woman reading, an extremely fine portrait, by Boll, bought at the duke of Portland's sale, when he went governor to Jamaica.

* When Tomo Chachi, the Indian king, and his company were in England, about the year 1736, they were extremely surpris'd at the lions in the Tower, animals they had never seen: it was said in the public papers that they were frightened, which being told to Tomo Chachi, he replied, that He who had ventured himself into so strange and distant a country at his great age, could not easily be afraid of any thing. Afterwards seeing this picture at sir Robert Walpole's in Downing-street, he said he was still more surpris'd that any man could draw those beasts so well; and begged a copy, which was painted for him by Varelst.

Cupid burning armour, by Elisabetta Sirani, Guido's favourite scholar. Two feet one inch and a half high, by two feet seven and a half wide.

The holy family, a groupe of heads, by Camillo Procaccino. One foot nine inches high, by two feet three and three quarters wide.

An usurer and his wife, by Quintin Matsis, the blacksmith of Antwerp: this picture is finished with the greatest labour and exactness imaginable, and was painted for a family in France; it differs very little from one at Windsor, which he did for Charles the first. Two feet eight inches and a half high, by one foot ten and three quarters wide. There is a copy of this picture at Hinchinbrook, and another at Boughton.

Job's friends bringing him presents; a fine picture by Guido, which he has executed in large, and in his brightest manner, in the church of the Mendicants at Bologna; this is dark, but there is most masterly skill in the naked; and in the disposition of the figures. Three feet one inch high, by two feet four and a half wide.

Europa, a fine landscape, by Paul Brill, the figures by Dominichini. Two feet five inches high, by three feet five and three quarters wide.

Africa; its companion. These two came out of the numerous collection of the countess de la Verrue at Paris.

Dives and Lazarus, by Paul Veronese. There are few of him better than this; the building is particularly good. Two feet seven and a half high, by three feet five wide: it belonged to monsieur de Morville, secretary of state in France.

The exposition of Cyrus, by Castiglione; a very capital picture of this master, the subject is taken from Justin. Lib. 1, cap. 4. "*Pastori regii pecoris puerum exponendum tradit. Ejus uxor audita regii infantis expositione, summis precibus rogat sibi afferri ostendique puerum. Cujus precibus fatigatus pastor, reversus in silvam, invenit juxta infantem canem foeminam, parvulo ubera praestantem, & à feris alitibusque defendentem.*" Two feet four inches and a half high, by three feet six and a quarter wide.

Its

Its companion: the subject, which seems at first to be the story of Orpheus, but certainly is not, from the principal figure being thrown into the distant landscape, was guessed by lord Orford to be taken from this stanza of the 19th ode, lib. 2, of Horace:

Bacchum in remotis carmina rupibus
Vidi docentem; (credite posteris)
Nymphasque discentes, & aures
Capripedum Satyrorum acutas.

The adoration of the shepherds, by old Palma, from the collection of monsieur de la Vrilliere, secretary of state in France. Two feet six inches high, by three feet ten wide.

The holy family, by ditto. Two feet seven inches and a half high, by four feet five wide: from monsieur Flinck's collection.

A fine moon-light landscape with a cart overturning, by Rubens. Two feet ten inches high, by four feet one wide. It was lord Cadogan's, and has been engraved.

A nymph and shepherd, by Carlo Cignani. Three feet four inches high, by four feet one and a half wide. Mr. Charles Stanhope had another of the same design, but much darker.

Two women, an emblematical picture, by Paris Bourdon. Three feet six inches high, by four feet two wide: from Mr. Flinck's collection.

Abraham, Sarah, and Hagar, by Pietro Cortona. The great duke has a small sketch of this, but reversed, and with the Sarah and other figures at a distance, the Hagar is much fairer than in this. Six feet ten inches high, by six feet one wide.

Abraham's sacrifice, by Rembrandt. Abraham's head, and the naked body of Isaac, are very fine; the painter has avoided much of the horror of the story, by making Abraham cover the boy's face, to hide the horror from
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himself. Six feet three inches high, by four feet three and three quarters wide.

The old man and his sons with the bundle of sticks, by Salvator Rosa, in his fine taste. Six feet high, by four feet two and a half wide.

The adoration of the shepherds, octagon, a most perfect and capital picture of Guido, not inferior to the doctors: the beauty of the virgin, the delicacy of her and the child, (which is the same as in the Simeon's arms in the salon) the awe of the shepherds, and the chiaro oscuro of the whole picture, which is in the finest preservation, are all incomparable; you see the shepherds ready to cry out one to another, Deus! Deus ille, Menalca! There is one of this same design in the church of the Chartreuse at Naples, large as life, oblong, with many more figures, but unfinished: This belonged to monsieur de la Vrilliere. Three feet three inches and a half every way. There is a fine print of it.

The continence of Scipio, by Nicolo Pouffin; painted with all the purity and propriety of an ancient bas-relief. The story is told by Livy, lib. 26, cap. 50. “ Captiva deinde à militibus adducitur ad eum adulta virgo, adeo eximia forma, ut quacunq; incedebat, converteret omnium oculus. Scipio percunctatus patriam, parentesque, inter cætera accepit, *desponsatam eam principi Celtiberorum adolescenti, cui Allucio nomen erat.* Extemplo igitur parentibus, sponsoque ab domo accitis, quum interim audiret deperire eum sponsæ amore; ubi primum venit, accuratiore eum sermone quam parentes alloquitur. *Juvenis, inquit, juvenem appello: quo minus sit inter nos hujus sermonis verecundia. Ego, quum sponsa tua capta à militibus nostris ad me deducta esset, audiremque eam tibi cordi esse, & forma faceret fidem; quia ipse, si frui liceret ludo ætatis (præsertim recto & legitimo amore) & non Respublica animum nostrum occupasset, veniam mihi dari sponsam impensius amanti vellem: tuo, cujus possum, amori faveo. Fuit sponsa tua apud me eadem, quâ apud soceros tuos parentesque suos verecundiâ: servata tibi est, ut inviolatum & dignum me teque dari tibi donum posset. Hanc mercedem unam pro eo munere paciscor, amicus populo Romano sis: & si me virum bonum credis esse, quales patrem patruumque meum jam ante hæ gentes norant, scias multos nostri similes in civitate Romana esse: nec ullum in terris populum hodie dici posse, quem minus tibi hostem tuisque esse velis, aut amicum malis. Quum adolescens simul pudore, gaudioque perfusus, dextram Scipionis tenens, Deos omnes invocaret ad gratiam*

gratiam illi pro se referendam: quoniam sibi nequaquam satis facultatis pro suo animo, atque illius erga se merito, esset. Parentes inde, cognatique virginis appellati. Qui quoniam gratis sibi redderetur virgo; ad quam redimendam satis magnum attulissent auri pondus: orare Scipionem, ut id ab se donum acciperet, cœperunt: haud minorem ejus rei apud se gratiam futuram esse affirmantes, quam redditæ inviolatæ foret virginis. Scipio, quando tanto opere peterent, accepturum se pollicitus, poni ante pedes jussit: vocatoque ad se Allucio: Super dotem, inquit, quam accepturus à socero es, hæc tibi à me dotalia dona accedent, aurumq; tollere, ac sibi habere jussit. His lætus donis honoribusque dimissus domum, implevit populares laudibus & meritis Scipionis: Venisse Diis simillimum juvenem, vincentem omnia quum armis, tum benignitate ac beneficiis."

When thus the virtuous consul had decreed,
A captive virgin to his tent they lead:
In her each motion shin'd attractive grace,
And beauty's fairest features form'd her face.
A Celtiberian prince her destin'd spouse,
But, more than int'rest, love had bound their vows,
Allucius was his name. When Scipio heard
How fond the youth, how for his bride he fear'd;
He summons to his tribune all her friends:
Allucius in that number chief attends.
To him the consul most address'd his word,
To him, her anxious lover and her lord.
"A youth myself, to thee a youth I call,
Lest distant awe thy freer speech appall.
When to my tent this beauteous maid was brought,
When of your mutual passion I was taught,
And soon her charms confirm'd the story true,
(For Scipio's self cou'd idolize like you)
Durst I indulge the character of age,
And in a youthful, lawful love engage;
Did not the commonwealth enjoy me whole,
And all majestic Rome possess my soul:
Oh! I cou'd love like thee; like thee cou'd pine;
Like thee cou'd---but, Allucius, she is thine!

Inviolatè have I preservèd the maid;
 Not purer in her native courts she stay'd:
 Pure, as becomes a Roman chief to give;
 Pure, as becomes thy passion to receive.
 The sole return for this fair boon I ask;
 To live a friend to Rome be all thy task:
 And if in me some virtue you have known,
 As other Scipio's in this realm have shown;
 Think many such spring from her glorious womb,
 And learn to love the virtuous sons of Rome."

This picture belonged to monsieur de Morville, and is three feet eight inches and three quarters high, by five feet two wide.

Moses striking the rock, by Nicolo Poussin. There is a great fault in it; Moses is by no means the principal figure, nor is he striking the rock angrily, and with a great air, but seems rather scraping out the water. The thirst in all the figures, the piety in the young man lifting his father to the stream, and the devotion in others, are extremely fine. It was painted for Stella, and bought of a French nobleman, in the beginning of the last war between France and the emperor Charles VI. who declared he sold it to pay for his campaign equipage. Three feet eleven inches and a half high, by six feet three and a half wide. It has been engraved.

The placing Christ in the sepulchre, over the door, by Ludovico Caracci. Six feet three inches high, by five feet one wide.

Moses in the bullrushes, by Le Sœur; a present to lord Orford from the duke of Montagu. Seven feet one inch high, by four feet eight and a half wide. There is a print of it.

The adoration of the Magi, by Carlo Maratti. He has painted another of them in the church of the Venetian St. Mark at Rome. Six feet eleven inches high, by four feet four wide.

Cows and sheep, by Teniers, in his best manner; one foot eleven inches high, by two feet nine wide.

A landscape

A landscape with a cascade and sheep; a very fine picture, by Gaspar Pouffin. It was bought at the late earl of Halifax's sale. One foot eleven inches high, by two feet nine wide. Pond published a print of it.

The last supper, by Raphael. It was in the Arundel collection, and is mentioned in the catalogue of those pictures; from thence it came into the possession of the earl of Yarmouth, and from him to sir John Holland, of whom lord Orford bought it. It is in fine preservation. One foot eight inches high, by two feet eight and a half wide. There are various prints from it.

Solomon's idolatry, by Stella. It is painted on black and gold marble, which is left untouched in many places for the ground. There are many figures finely finished, and several beautiful airs of women's heads. One foot ten inches high, by two feet five and a quarter wide.

A sea-port; a fine picture of Claude Lorrain. There is a bright sun playing on the water, and the whole shine of the picture is in his very best manner. It belonged to monsieur Morville. Three feet one inch and a quarter high, by four feet two and a half wide.

A calm sea, ditto. A most pleasing and agreeable picture. There are two figures on the fore-ground. Apollo and the Sibyl; she is taking up a handful of sand, for every grain of which she was to live a year. Apollo granted her this boon as the price of her person, which afterwards she refused him. The promontory is designed for Cumæ, the residence of the Sibyl. Among the buildings are the ruins of the castellum aquæ Martiæ, with the trophies of Marius, which are now placed in the capitol; the remains of the building itself stand near the Colisæum. Three feet two inches and three quarters high, by four feet one wide.

Two landscapes by Gaspar Pouffin, in his dark manner, that at the upper end of the gallery is fine. These two and the latter Claude were in the collection of the marquis of Mari. Mr. Edwin, of whom these were purchased, had two more; the prince of Wales bought the fine one of Jonah in the storm, the only sea-piece, I believe, of that hand. Three feet three inches and a quarter high, by four feet five and a quarter wide each.

The

The Joconda, a smith's * wife, reckoned the handsomest woman of her time; she was mistress to Francis I. king of France; by Lionardo da Vinci. She would often sit half naked, with music, for several hours together, to be drawn by him. Mr. Richardson had another of them. This was monsieur de Morville's. Two feet nine inches high, by two feet and a quarter wide.

Apollo, by Cantarini, a cotemporary of Guido, whose manner he imitated. Two feet seven inches high, by two feet and a quarter wide.

The holy family, with angels, by Valerio Castelli, who studied Vandyck. Two feet five inches high, by one foot eleven and a half wide.

The eagle and Ganymede, by Michael Angelo Buonarotti; a subject he has often repeated, but with alterations. The king has one larger, and the queen of Hungary another, printed in Teniers's gallery: there is another in the Altieri palace at Rome. Two feet eleven inches high, by one foot eleven wide. There is a print of it.

Ætherias Aquila puerum portante per auras,
Illæsum timidis unguibus hæsit onus. MART. lib. I, ep. 7.

The virgin and child, a most beautiful, bright, and capital picture, by Dominichino. Bought out of the Zambeccari palace at Bologna, by Horace Walpole, junior. Two feet four inches high, by one foot eleven and a half wide.

The salutation, a fine finished picture, by Albano. The angels are much the same with those in the great picture by this master in the salon. Two feet high, by one foot six inches and a half wide.

* Mezeray calls her La Ferroniere, and says, who never recovered it. The same story is told her husband being enraged at the king's taking of lord Southesk and king James II. when duke of York. which he communicated through her to the king.

A
S E R M O N
O N
P A I N T I N G.

PREACHED BEFORE

The EARL of ORFORD, at Houghton, 1742.

PSALM CXV. VERSE 5.

*They have Mouths, but they speak not: Eyes have they, but they see not:
neither is there any Breath in their Nostrils.*

THESE words, with which the royal prophet lashes the insensibility of the gods of Paganism, are so descriptive of modern idolatry, that tho' so frequently applied, they still retain all the force of their first severity. I do not design to run into the parallel of ancient and modern superstition, but shall only observe with concern, that the same arguments which at last exploded and defeated the heathenism of the Gentiles, have not yet been able to conquer the more obstinate idolatry of Christians. The blind, the misled Pagans, bowed and adored the first ray of truth that broke in upon them: but we have eyes, and will not see!

I must

I must remark to you, that the words in the text, though spoken of images, which were more particularly the gods of the ancients, are equally referable to the pictures of the Romish church, and to them I shall chiefly confine this discourse.

Indeed, so gross is the error of adoring the works of the creature, that the folly seems almost greater than the sin; seems rather to demand pity, than provoke indignation! They would worship! they bow to a shadow!--- They would adore the incomprehensible God! but they revere the faint produce of their own idea! Instead of him who is the eye of the universal world; who speaks through all nature, who breathes life into every Being; instead of him, they adore shadows, that have eyes, but see not; mouths, but speak not; neither is there any breath in their nostrils. These are thy gods, O Rome!

It has been observed, that the evil principle has with the most refined policy always chosen to spread his law under the covert of the true one; and has never more successfully propagated sin, than when introduced under the veil of piety. In the present case, has he not deluded men into idolatry by passing it on the world for religion? He preached up adoration of the godhead, but taught them to worship the copy for the original. Nay, what might have tended to heighten their devotion, he perverted to the means of their destruction. Painting in itself is innocent; no art, no science can be criminal; it is the misapplication that must constitute the sin. Can it be wrong, to imitate or work after the works of the divinity, as far as man can copy the touches of the great artificer? It is when with impious eyes we look on the human performance as divine; when we call our own trifling imitations of the deity, inimitable gods: it is then we sin: this is vanity! this is idolatry! Would we with other eyes regard these efforts of art, how conducive to religion! What subjects for devout meditation! How great that Being, that could give to his productions the power even to work after his almighty hand, to draw after his heavenly designs! Could we so inform our labours, our creations, then were idolatry more excusable; then might the vessel say to the potter, *How hast thou made me thus?*

And

And here I can but reflect on that infinite goodness, whose thought for our amusement and employment is scarce less admirable than his care for our Being and preservation. Not to mention the various arts which he has planted in the heart of man, to be elaborated by study, and struck out by application; I will only mention this one of Painting. Himself from the dust could call forth this glorious scene of worlds; this expanse of azure heavens and golden suns; these beautiful landscapes of hill and dale, of forest and of mountain, of river and of ocean! From nothing, he could build this goodly frame of man, and animate his universal picture with images of himself.----To us, not endowed with omnipotence, nor masters of creation, he has taught with formless masses of colours and diversifications of light and shade, to call forth little worlds from the blank canvass, and to people our mimic landscapes with almost living inhabitants; figures, who though they see not, yet have eyes; and have mouths that scarce want speech. Indeed, so great is the perfection to which he hath permitted us to arrive, that one is less amazed at the poor vulgar, who adore what seems to surpass the genius of human nature; and almost excuse the credulity of the populace, who see miracles made obvious to their senses by the hand of a Raphael or a Guido. Can we wonder at a poor illiterate creature's giving faith to any legend in the life of the Romish virgin, who sees even the doctors of the * church disputing with such energy on the marvellous circumstances ascribed to her by the catholicks? He must be endowed with a courage, a strength of reasoning above the common standard, who can reject fables when the sword enforces, and the pencil almost authenticates the belief of them. Not only birds have pecked at painted fruit, nor horses neighed at the coloured female; Apelles himself, the prince of the art, was deceived by one of its performances.----No wonder then the ignorant should adore, when even the master himself could be cheated by a resemblance.

When I thus soften the crime of the deceived, I would be understood to double the charge on the real criminal; on those ministers of idolatry, who calling themselves servants of the living God, transfer his service to inanimate images. Instead of pointing out his attributes in those objects, that might

* See the picture by Guido, in the gallery.

make religion more familiar to the common conceptions; they enshrine the frail works of mortality, and burn incense to canvases and oil!

Where is the good priest? where the true charitable Levite, to point out the creator in the works of the creature? To aid the doubting, to strengthen the weak, to imprint the eternal idea on the frail understanding? Let him lead the poor unpractised soul through the paths of religion, and by familiar images mould his ductile imagination to a knowledge of his maker. Then were painting united with devotion, and ransomed from idolatry; and the blended labours of the preacher and the painter might tend to the glory of God: then were each picture a sermon, each pencil *the pen of a heavenly writer*.

Let him say, Thus humble, thus resigned, looked the * son of God, when he deigned to receive baptism from the hand of man; while ministering angels with holy awe beheld the wondrous office.

Thus chastly beauteous, in such meek majesty, shone the † mother of God! Thus highly favoured among women was the handmaid of the Lord! Here behold the heavenly love of the holy family! the tender care, the innocent smiles, the devout contemplation! Behold inspired ‡ shepherds bowing before the heavenly babe, and the holy mother herself adoring the fruit of her womb! Whilst good § Simeon in raptures of devotion pronounces the blessings of that miraculous birth!

Then let him turn his eyes to sadder || scenes! to affliction! to death! Let him behold what his God endured for his sake! behold the pale, the wounded body of his saviour; wasted with fasting; livid from the cross! See the suffering parent swooning; and all the passions expressed which she must have felt at that melancholy instant! Each touch of the pencil is a lesson of contrition, each figure an apostle to call you to repentance.

* See the picture by Albano in the salon.

Guido, in the gallery.

† Several pictures of Madonnas, particularly in the Carlo Marat room, and holy families.

§ Simeon and the child, by Guido, in the salon.

‡ The octagon picture of the adoration, by

|| See the picture of Christ laid in the sepulchre, by Parmegiano, in the cabinet.

This leads me to consider the advantages of Painting over a sister art, which has rather been allotted the preference, I mean Poetry. The power of words, the harmony of numbers, the expression of thoughts, have raised poetry to a higher station than the mute picture can seem to aspire to. But yet the poem is almost confined to the nation where it was written: however strong its images, or bold its invention, they lose their force when they pass their own confines; or not understood, they are of no value; or if translated, grow flat and untasted. But Painting is a language every eye can read: the pictured passions speak the tongue of every country.

The continence of * Scipio shines with all its lustre, when told by the hand of a Pouffin; while all the imagination of the poet, or eloquence of the historian, can cast no beauty on the virtuous act, in the eye of an illiterate reader.

When such benefits flow from this glorious art, how impious is it to corrupt its uses, and to employ the noblest science to the mercenary purposes of priestly ambition! To lend all the brightness with which the master's hand could adorn virtue, to deck the persecuting, the barbarous, the wicked head of a fainted inquisitor, a gloomy visionary, or an imaginary hermit! Yet such are deified, such are shrouded in clouds of glory, and exposed for adoration, with all the force of study and colours! How often has a consecrated glutton, or noted concubine, been dressed in all the attributes of divinity, as the lewdness or impiety of the painter or pontiff has influenced the picture!--- The pontiffs! those gods on earth! those vicegerents of heaven! whose riches, whose vices, nay, whose infirmities and near approach to the grave have perhaps raised them to the † seat of infallibility; soon proved how frail, how mortal, when the only immortality they can hope, is from the masterly pencil of some inestimable painter!

This is indeed not one of the least merits of this, I may say, heavenly art--- its power to preserve the form of a departed friend, or dear relation dead! To show how severely just looked the good legislator! how awfully serene

* See the picture on this subject in the gallery. † See the picture of pope Clement IX. in the Carlo Marat room.

the humane, the true patriot! It shows us with what fire, what love of mankind, * WILLIAM flew to save religion and liberty! It expresses how honest, how benign the line of HANOVER! It helps our gratitude to consecrate their memory; and should aid our devotion to praise the almighty goodness, who by those his instruments has preserved his people Israel!

When we can draw such advantages from the productions of this art, and can collect such subjects for meditation from the furniture of palaces, need we fly to deserts for contemplation, or to forests to avoid sin? Here are stronger lectures of piety, more admonitions to repentance. Nor is he virtuous who shuns the † danger, but who conquers in the contest. He is the true philosopher, who can turn from three the brightest forms that Paganism or painting could ascribe to ideal goddesses; and can prefer the penitent, the contrite soul of the ‡ Magdalene, whose big-swollen eye and disheveled hair speak the anguish of her conscience; her costly offering, and humble embraces of her saviour's feet, the fervency of her love and devotion. Who can see this without repentance? Who view the haughty worldly Pharisee, without abhorrence and indignation?

Sights like these must move, where the preacher fails; for each picture is but scripture realized; and each piece a comment on the history; they are explications of parables, that seeing *ye may see and understand*. The painter but executes pictures which the saviour himself designed. He drew in all the colours of divine oratory, the rich, the pampered nobleman, swelling in purple and fine linen, and sumptuously banqueting his riotous companions: he drew poor anguished § Lazarus, sighing without the proud portal for the very crumbs that fell from the rich man's table, while the dogs came and licked his sores! Who can hear this description without sentiments of compassion, or emotions of anger? Who can see it represented, without blaming the one, or shedding a charitable tear for the other?----Who can,---is as the idol that has *a mouth but speaks not, and eyes that cannot see*.

* See the portraits of king William III. and king George I. by sir Godfrey Kneller, in the parlour.

† See the picture of Christ at the house of Simon the Pharisee, by Rubens, in the salon.

‡ See the judgment of Paris, by Carlo Marat and by Luca Jordano, in the yellow drawing-

§ See the picture of Dives and Lazarus, by Paul Veronese, in the gallery.

Again,

Again, behold the divine master sketching out new groupes of figures, which every day compose pictures of sin, of folly and repentance! Hear him paint the luxurious * prodigal, given up to riot and debauchery; hear him draw the consequential ills, the miseries, the want, that tread hard upon his profusion and excess. See that prodigal, half naked, half in rags, uncouth and foul, kneeling among swine, and cursing the vices that drew on him such extremity of distress.----With him let us arise and say, *I will go to my father, and say unto him, father, I have sinned against heaven and thee, and am no more worthy to be called thy son!* That father will hear, will not turn from the cry of the penitent: he is not like those idols, that have ears and hear not.----Will the Romish saints do thus? Can their hallowed Madonnas thus incline to their supplications? Can those gaudy missionaries, whose consecrated portaits elbow the altars of the living God, can they cast their unseeing eyes on their prostrate votaries? Can their speechless mouths say, *I will, be thou clean?*----Alas! those saints which those worshiped pictures represent, may themselves want the very pardon, which their deluded adorers so idolatrously demand of them. Thus be it as we affirm, that they worship them and their images; or, as they pretend, that they only pray to them to pray to God; how lamentable is their option! Either to adore idols instead of the divinity; or to beg their intercession, who themselves want all the intercession of the Son of God.

One really knows not how to account for the prevalence of this sin. Men fly from God into all the various crimes which human nature is capable of committing; and when apprehensions of futurity, or decay of appetite overtake them, instead of throwing themselves into the arms of eternal mercy or infinite goodness, they barter for pardon with impotent images, or perished mortals, who died with the repute of a few less sins than the rest of mankind!----But could these supposititious deities attend to their prayers----why should canvass or stone, why men who when living were subject to all the obduracy, ill-nature, and passions of humanity, why be supposed more capable of pity, more sensible of our sorrows, than the fountain of tenderness and compassion, who sacrificed his best-beloved for the sake of mankind? Or why prefer the purchase of pardon from interested mercenary saints, to

* See the picture on this story, by Salvator Rosa, in the gallery.

the free forgiveness of him who delighteth not in burnt-offerings? Who hath no pleasure in the death of a sinner, but rather that he should turn from his wickedness and live?

Yet still this prodigality of devotion is the favourite, the fashionable religion! This builds those hospitals for droning monks; this raises those sumptuous temples, and decks their gorgeous altars. * Misers, who count farthings with such labour and exactness, with such careful minuteness, who would deny a mite to the fatherless and widow, here squander their precious treasures and darling exactions. View but the tabernacle of a saint in vogue! How offerings pour in! What riches are showered upon their altars! Not happy † Job, when relieved from his misfortunes, and replaced on the seat of felicity, saw such treasures, such oblations heaped on him by the bounty and munificence of his returning friends.

How great is one's surprise, on coming to enquire into the merits that are the foundation of this universal esteem! Perhaps a churlish recluseness; a bold opposition of lawful magistrates; a dogmatical defence of church-prerogatives; a self-tormenting spirit; or worse, a spirit that has tormented others, under colour of eradicating heresies, or propagating the faith, is the only certificate they can show for their titles to beatitude. No love of society; no public spirit; no heroic actions; are in the catalogue of their virtues. A morose Carthusian, or bloody Dominican, are invested with robes of glory, by authority of councils and consistories; while a ‡ Curtius or a Cocles are left to the chance of fame, which a private pencil can bestow on them.

But it is not necessary to dive into profane history for examples of unregarded merit: the scriptures themselves contain instances of the greatest patriots, who lie neglected, while new-fashioned bigots or noisy incendiaries are the reigning objects of public veneration. § See the great Moses himself! the law-giver, the defender, the preserver of Israel! Peevish orators are

* See the picture of the usurers, by Quint. Matiss, in the gallery.

† See the two pictures on their stories, by Mola, in the gallery.

‡ See the picture on this subject, by Guido, in the gallery.

§ The allusion to lord Orford's life is carried on through this whole character.

more run after, and artful Jesuits more popular. Examine but the life of that slighted patriot: how boldly in his youth he undertook the cause of liberty! Unknown, without interest, he stood against the face of Pharaoh! He saved his countrymen from the hand of tyranny, and from the dominion of an idolatrous king: how patiently did he bear for a series of years the clamours and cabals of a factious people, wandering after strange lusts, and exasperated by ambitious ringleaders! How oft did he intercede for their pardon, when injured himself! How tenderly deny them specious favours, which he knew must turn to their own destruction! See him lead them thro' opposition, through plots, through enemies, to the enjoyment of peace, and to the possession of *a land flowing with milk and honey!* Or with more surprise see him in the * barren desert, where sands and wilds overspread the dreary scene, where no hopes of moisture, no prospect of undiscovered springs could flatter their parching thirst; see how with a miraculous hand

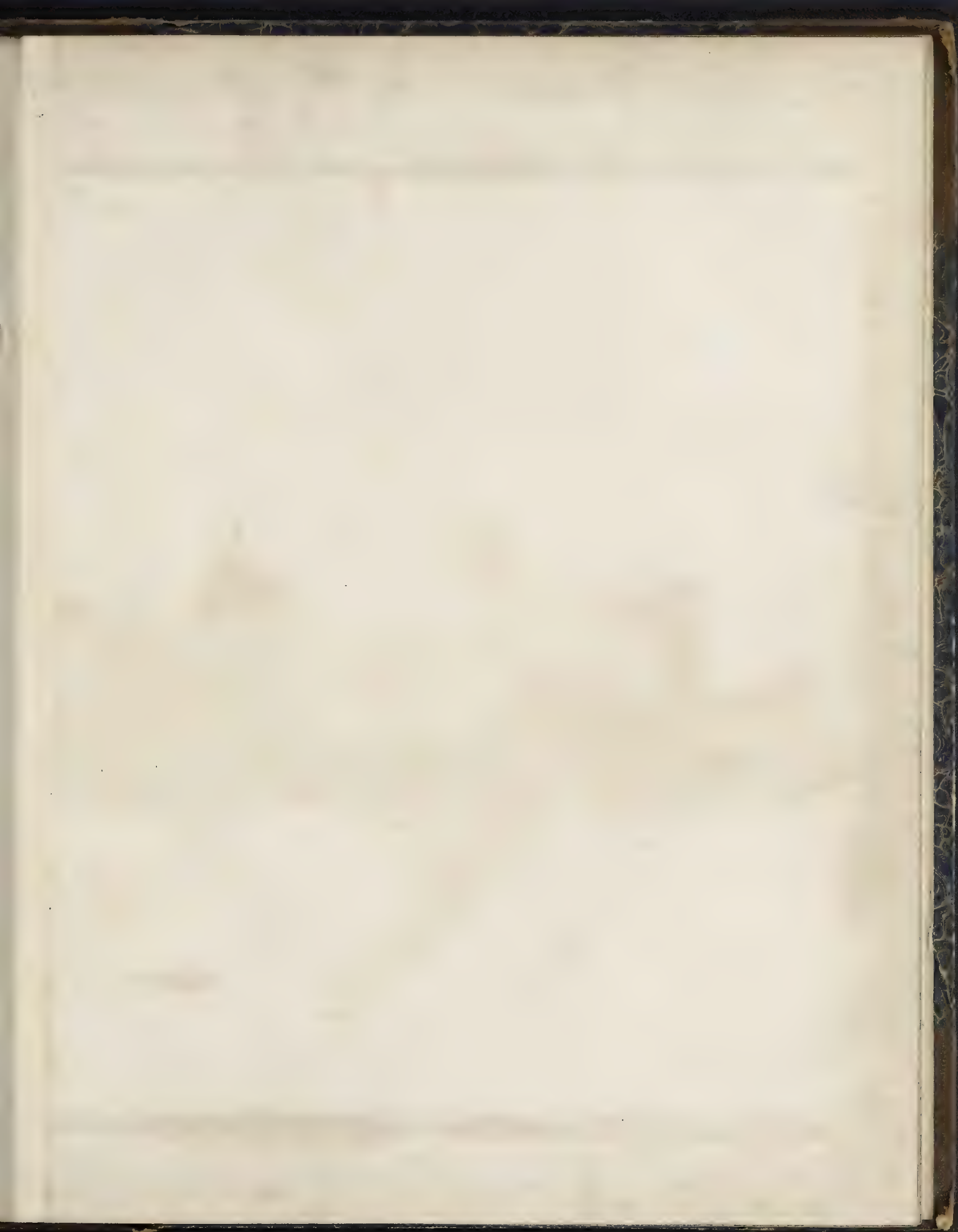
He struck the rock, and strait the waters flow'd. †

Whoever denies his praise to such evidence of merit, or with jealous look can scowl on such benefits, is like the senseless idol, that *has a mouth that speaks not, and eyes that cannot see.*

Now to God the father, &c.

* Alludes to the waters made at Houghton, by Pouffin, in the gallery.
and to the picture of Moses striking the rock, † A line of Cowley.

F I N I S.





West

20 5 0 10 20 30 40

Roper Arch.



front.

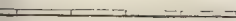
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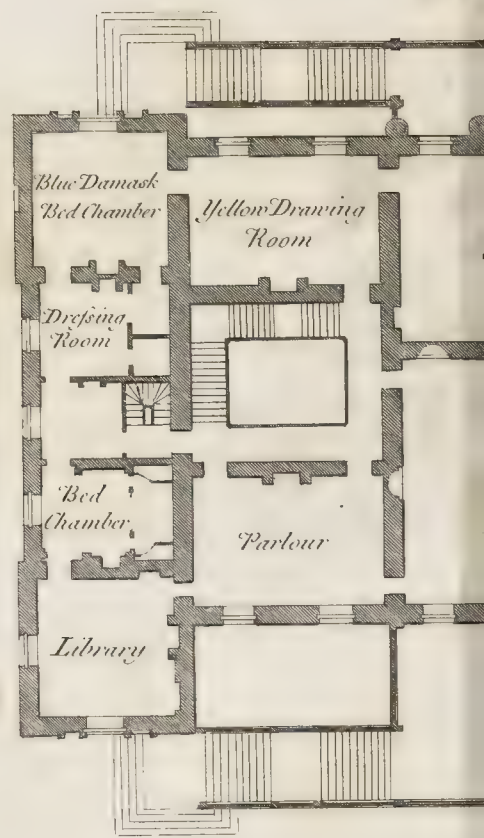
East

Replen. Arch.

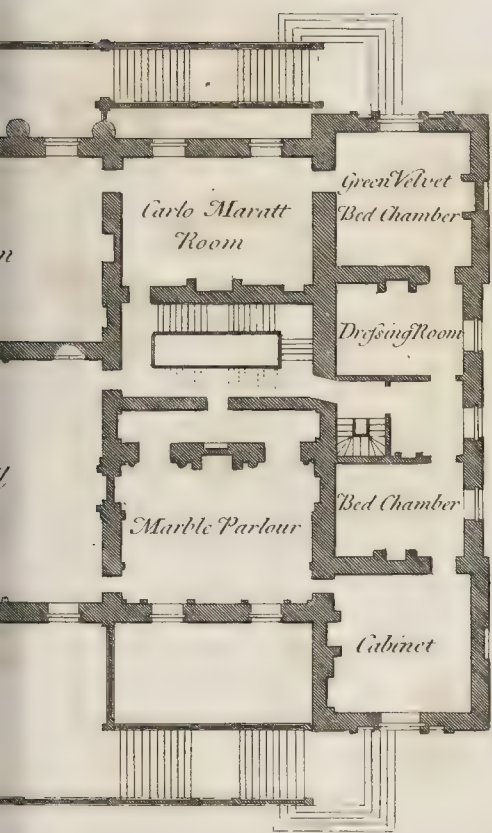


front.



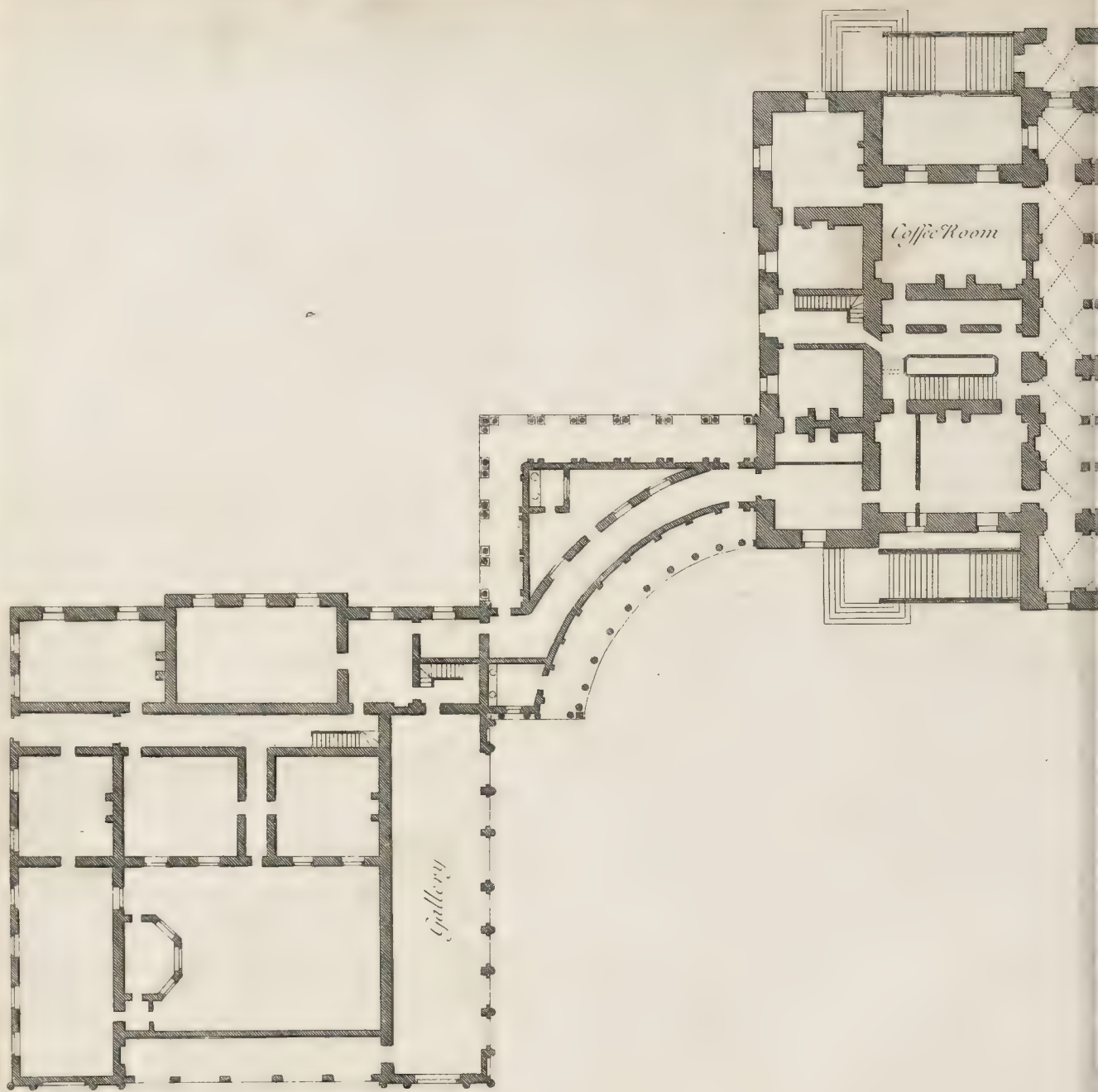


Plan of the



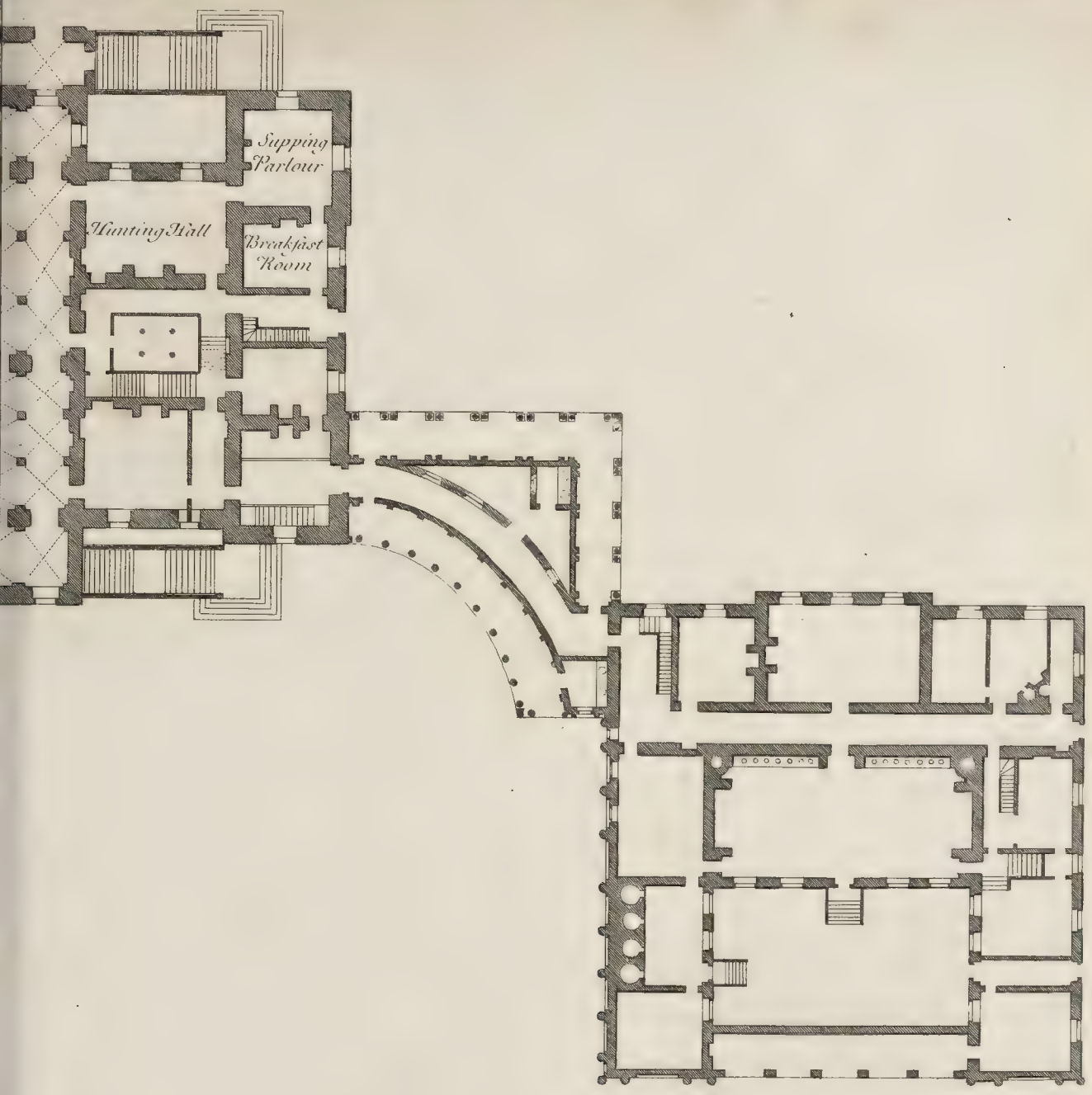
Principal floor.



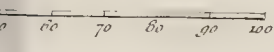


Ground

10 20 30



Plan.



Poussin 257 : 274 : 276 : 283 : 287

Poussin Lorrain p. 255 : 256

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